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ABSTRACT

The report summarizes discussion and recommendations of five seminars on promoting the arts in education. The seminars were sponsored by the Arts Advocacy Project, a joint venture of the Music Educators National Conference, National Art Education Association, National Dance Association, and American Theatre Association. The seminars examined how other educational groups can be more direct advocates for the arts in education. One seminar was held in cooperation with each of the following groups: National Elementary School Principals Association, American Association of School Administrators, National Association of Secondary School Principals, Council of Chief State School Officers, and National School Boards Association. This report presents summaries of each meeting, position statements issued from each meeting, and a summary of all issues and recommendations. Major concerns included better integration of arts programs with the total school curriculum and stronger school/community involvement without moving arts education out of the school environment. Among 12 recommendations are (1) holding arts advocacy meetings at the state level, (2) studying the effect of arts education on discipline in secondary schools, (3) organizing a campaign to stress development of "the creative" in students as a major role of the school, and (4) developing a national academy with arts education as the focus. (Author/AV)

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ARTS EDUCATION ADVOCACY

Contract No. 300-75-0133

AAE A project of the Alliance for Arts Education in cooperation with:

NAEA National Art Education Association
MENC Music Educators National Conference
ATA American Theatre Association
NDA National Dance Association
NAESP National Association of Elementary School Principals
NASSP National Association of Secondary School Principals
CCSSO Council of Chief State School Officers
AASA American Association of School Administrators
NSBA National School Boards Association

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Preface

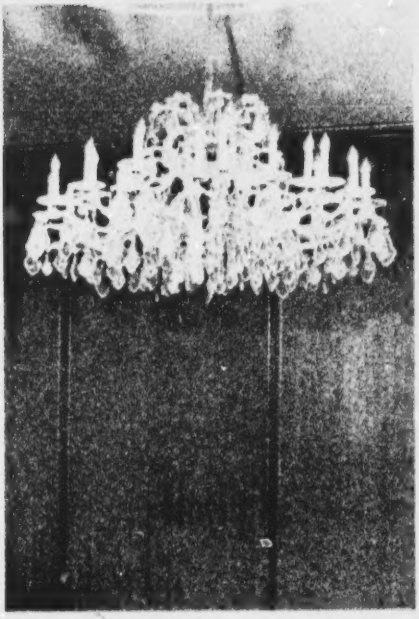
Late in 1975 the U.S. Office of Education made available a small grant to the four professional associations representing the arts education profession in the United States. These associations are the Music Educators National Conference (MENC), National Art Education Association (NAEA), National Dance Association (NDA), and the American Theatre Association (ATA). The project became known as the Arts Advocacy Project. The four professional arts associations have been working closely with the U.S. Office of Education for a number of years. Growing cooperation and increased dialogue have characterized this relationship since IMPACT, a project designed by the professional groups at the request of the U.S. Office of Education. Continuing close cooperation from that time forward is demonstrated by the current work with the Alliance for Arts Education, a joint venture of the U.S. Office of Education and the John F. Kennedy Center for the Performing Arts. It is under this umbrella that the grant was implemented with administrative help from the National Art Education Association.

The purpose of the grant was to provide opportunities for arts educators to discuss ways in which other educational groups, outside the arts but closely involved with educational administration and the determination of educational policy, can be more direct advocates for the arts in education. Five seminars on promoting the arts in education were planned in cooperation with five leading educational associations: National Elementary School Principals Association (NAESP), American Association of School Administrators (AASA), National Association of Secondary School Principals (NASSP), Council of Chief State School Officers (CCSSO), and National School Boards Association (NSBA). Representatives from these groups and from the four arts education associations sought ways to build increased understanding of and support for the arts in education, with special attention given to problems that are endemic in a particular administrative group's area of concern.

Each seminar involved no more than sixteen people in a close, effective, and intense weekend of discussion. All organizations were asked to send some representatives from the governing body of the organization in order to provide opportunity for follow through. All participants were selected for their already demonstrated support for the arts, the purpose of the seminars not being to convince participants of the worth of the arts, but rather to develop ways to persuade others of the value of the arts in the education of all children. Representatives from arts organizations were asked to play their larger role of educators rather than as spokesmen for their particular disciplines.

Thanks are expressed to the participants of the administrative and policy-making organizations, as well as to Harold Arberg of the U.S. Office of Education; to Terrell H. Bell, U.S. Commissioner of Education; and to Forbes W. Rogers, Director of the Alliance for Arts Education, for their support and assistance with this program. Special thanks are also extended to Charles Gary for writing the final project report.

John J. Mahlmann
Project Director



Introduction

Educators involved with teaching one or more of the arts have long been convinced that art experiences make a difference not only in individual students but in other teachers and in whole schools. The concept of aesthetic education as a major branch of the curriculum comparable to the natural sciences or the social sciences has not, however, been a widely accepted one, even though particular schools or school systems may have developed outstanding programs in one or more of the arts.

In recent years, data has been accumulating which demonstrates the value of the arts in dramatic ways. Programs carried on by the Central Midwestern Regional Educational Laboratory (CEMREL), with assistance from the John D. Rockefeller 3rd Fund) and by state departments of education in a number of states have shown significant positive results. The arts IMPACT Project (designed by four arts education associations -- MENC, NAEA, NDA, and ATA and funded by the U.S. Office of Education -- has also dramatically demonstrated that the arts make a difference. One of the interesting discoveries made in IMPACT schools was that the attendance records of both teachers and pupils improved substantially once the arts were made a central part of the curriculum. Other peripheral benefits have been noted in those schools that have maintained the program beyond the term of the Federal grant.[1] While beneficial side effects are noteworthy, it should not be assumed that arts educators are advocating "Arts in the Core of the Curriculum" merely to improve students' work in other subjects. Aesthetic education is important in its own right; education of the whole man demands that attention be given the arts. The figures coming in from places such as Columbus, however,

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[1]Columbus, Ohio, evaluation specialist Robert Rodosky found, for example, that in Eastgate School after four years of Arts IMPACT the number of 6th graders with a reading vocabulary above grade level rose 65%. In arithmetic computation, the rise was 56%; arithmetic concepts, 63%; reading comprehension, 41%; and arithmetic application, 25%.

should help to scotch the excuse so frequently given for not developing arts programs: "We can't afford the time as we must concentrate on bringing up our reading and math scores."

Educators who specialize in one of the arts disciplines are educators as much interested in the improvement of the schools and the lifetime welfare of the students as are any other group of teachers or administrators. A problem arises, however, when music educators or dance teachers try to carry the message of the importance of the arts for the schools. They are accused of merely wanting a bigger piece of the pie. It was because of this that the Arts Advocacy Project was created.

The arts are flourishing in our society, and citizens obviously want more. They are spending more on the arts as adults. They have approved millions of dollars of their tax money -- local, state, and federal -- to support art facilities and activities. And yet there is no strong voice for advocating arts in the schools. In fact, it can be argued that when an agency of the National Endowment for the Arts refuses to involve itself with arts education except as it involves the professional artist, it is saying to the American public: "Education in the arts is not important."

The benefits to the individual child, to the whole climate of the public school (at a time when the school's position in the esteem of its patrons is at its lowest ebb), and to society at large are potentially so substantial that a major effort to promote aesthetic education should have high priority for all educators. The challenge presented to all participants in the five group meetings was to determine how best to create effective advocates for arts education.

The challenge was taken seriously, and the suggestions made in the following account of each of the five meetings contain many worthwhile ideas for development. It is hoped that the preparation of this report will serve to start the ball rolling.

1.
NAESP
January 16-18, 1976

The initial discussion at the mid-January (1976) meeting of representatives of the National Association of Elementary School Principals (NAESP) and of the arts education associations was lively. The principals had done as they had been requested in preparing one-page statements on the role of arts in education. All seemed eager to try their ideas on an audience of their peers and arts specialists. Though there was frequent reference to the public sentiment against frills in education, there did not appear to be much other duplication. The result was a discussion that covered the topic from all angles.

William Hambrich (Director, Ferndale Elementary School, Casper, Wyoming) stressed the importance of communication in all human endeavors and noted that it is the arts that develop lasting means of expression. Bertha Maguire (Principal, Highland School, Albany, Georgia, and President-elect, National Association of Elementary School Principals) dwelt on the need for creative experiences and the fact that it was the arts that provided for imagination, beauty, and the opportunity to be engaged in the creative process. She also recommended expanding the classroom into the community to take advantage of cultural events and helping plan arts experiences for pre-school children. The development of self-respect through participation in the arts was an important message from June Smith (Principal, Yocum Elementary School, Eldorado, Arkansas). Her thoughts in this regard were echoed by comments from Catherine Nadon (Music Coordinator, Montgomery County, Maryland) and Charlotte Irey (President, National Dance Association, from the faculty of the University of Colorado). Mrs. Irey, in particular, stressed the need for this personal type of experience to prevent dehumanization in an electronic age. Arts provide the most meaningful part of the school day for many children, according to J. Larry Mong (Director, Market-Seneca Schools, Englewood, Colorado).

Margie Thompson (Principal, Lake Anne Elementary School, Reston, Virginia), in dealing with the concept of the self, pointed out that no other work

of the curriculum was comparable to the arts in personalizing the learning process -- concentration, motivation, instruction, skill growth, joy in task completing, and evaluation. Arts as an integral part of the school day was the message of Elaine Banks (Principal, Mark Twain Elementary School, Pasco, Washington) who also commented on the motivation that the arts can provide for other learning. Such an arts program in the schools can never be achieved without a commitment from the school community observed Richard J. Morton (Director, Greenwood School, Englewood, Colorado), thus opening considerable discussion on implementation.

The general agreement on the importance of the arts in the elementary school program led the participants into three specific tasks. Each of the groups (i.e. those representing elementary administrators and those representing arts education associations) agreed to develop lists of what they thought could be done by the other group. The principals asked the arts educators to:

1. Spell out specifically how the arts and the other areas of the curriculum support, enrich, and reinforce each other.
2. Make available the results of the research that backs up these contentions. (The principals pledged their cooperation in carrying out further research.)
3. Prepare a directory of local, state, and national arts organizations that provide services to the public schools. (Ideally the directory would be specific and give names of contact persons, costs, etc.)
4. Prepare a directory of exemplary programs with descriptions of the program and reports of results where available.
5. Prepare a list of audiovisual materials that would be useful in building awareness and understanding of the arts as part of the elementary school curriculum.
6. Promote the role of the arts in elementary education by using the publications of all groups that work with children. (Not only the Elementary School Principal and the arts organization magazines but periodicals such as Childhood Education, Educational Forum, or The Instructor.)
7. Prepare a plan to utilize leaders from both administrative and arts groups speaking and writing for the public media.
8. Develop a speaker's bureau list similar to the above but for use by all organizations as they plan convention programs, seminars, and workshops.
9. Take the initiative to see that appropriate position statements from administrative and arts organizations are carried in each other's publications.

The arts educators in turn asked the principals to:

1. Set up an NAESP task force to study the arts in education.
2. Identify exemplary elementary arts programs including those that cooperate with state arts programs.
3. Encourage members of the NAESP to become active in the state Alliance for Arts Education programs.
4. Devote one of their national meetings to the arts.
5. Plan a special issue of the Elementary School Principal dealing with the role of the arts in the elementary schools.
6. Prepare a list of problems which inhibit the development of arts programs at the elementary level.
7. Support a cooperative research project to determine the status of art education in the elementary school.
8. Develop a position paper on the arts in basic education.

The third task was assumed by a small group of the principals who prepared the following resolution:

> Whereas the Arts are essential to the educational process through the development of the creative potential of each child and,
> Whereas the Arts are viewed as an opportunity for the child to know himself through the education of the senses and the objectification of feelings and,
> Whereas the Arts involve the use of multi-sensory perceptions which animates the senses, and,
> Whereas the Arts are not frills but through the use of pictures, words,

figures, songs, dance, plays, stories, poetry, they are lasting methods of expression,
Whereas the Arts provide an opportunity for each learner to extend and expand his human potential and,
Whereas the Arts do enhance the learning of basic education through the development of the child's ability to perceive through all his senses the aesthetic qualities in his environment and to express them in verbal and non-verbal means and,
Whereas it is necessary that the school concern itself with a balanced human education which encompasses more than the skills of reading, writing, and arithmetic and,
Whereas the Arts are recognized as a means to enhance communication skills through combining feeling and thought and,
Whereas the Arts provide for many children the most meaningful part of their school day because they provide the opportunity to excel in areas other than the academics and,
Whereas the skills learned in the Arts add richness, beauty, and meaning to all of life's experiences,
Therefore, be it resolved that educators and those concerned with the Arts dedicate themselves to supporting the role of the Arts in the basic education of all children.[2]

Conclusion. Though there was a gratifying amount of unanimity of opinion between the principals and the arts educators, and though there were identical suggestions for implementation from both groups, the principals agreed that it was the arts groups that would have to do the pushing. Commending the U.S. Office of Education and the arts associations for organizing the Arts Advocacy Project, the principals said: "Now you must tell your members to get out and work. We'll tell the principals that it's important and that they should cooperate, but it is the arts people who will need to provide the initiative." In answer to a question raised by Charles M. Dorn (Head, Department of Creative Arts, Purdue University, and President, National Art Education Association), the arts educators were told to get their message to legislative groups, school boards, classroom teachers, taxpayers, and superintendents. The help of those principals present, especially those from the NAESP National Board of Directors, was requested in order to provide carry over from the meeting to the elementary schools.

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2 On April 27, 1976, in response to the above resolution, the NAESP Delegate Assembly approved the addition of the following statement to their current platform:

NAESP is concerned that arts programs are often inadequately funded in schools today and frequently the area of the curriculum most vulnerable to budget cuts. The association believes that the arts are a functional part of the broad curriculum demands of our society; and, therefore, reaffirms the belief that the arts should be an integral part of the basic curriculum. The association urges educators and schools to integrate the arts more fully into the educational program as a valuable means of revitalizing the content of all subject matter areas and also as a means of revitalizing the teaching process itself.

The Arts in Education
Adopted by the Delegate Assembly of the National Association of Elementary School Principals
On April 27, 1976

2.
AASA

January 30-February 1, 1976

While many of the same ideas that had surfaced in the elementary principals' meeting reappeared in the January 30-February 1st sessions with the members of the American Association of School Administrators (AASA), there was a noticeable difference in the feeling which the superintendents brought to the situation. The arts representatives immediately sensed this and attributed it to the responsibility which the superintendent feels not only for the whole school system K-12 but also for educational leadership in his community.

"A healthy climate must exist for the arts to flourish, and the entire community must be involved" was the way Frank Dick (Superintendent of Schools, Toledo, Ohio, and President-elect, American Association of School Administrators) put it. "Making the arts a significant part of the academics" was a concern of Sharon Clark (Assistant to the Superintendent, Westside Community Schools, Omaha, Nebraska). "Arts in the general education of every child," "important aspect of the total educational process" and "throughout the twelve-year program" were phrases heard frequently in the discussions. Fred Stewart (Deputy Superintendent, Sacramento, California, Unified Schools) urged that arts programs begin at the kindergarten or first grade level. Robert Klotman (Indiana University School of Music, Bloomington, and President-elect, Music Educators National Conference), speaking as an arts representative, also stressed the importance of art experiences throughout the twelve-year program. San Diego's fine arts requirement for high school graduation was mentioned by Jack Price (Assistant Superintendent, Programs Division, San Diego, California, City Schools).

It was Price, too, who referred to the need for the arts to be considered part of what is "really basic" education for today's citizens. James Burke (Superintendent, Fox Chapel Area Schools, Pittsburgh, Pennsylvania), commenting on the public's current interest in a return to the "basics," added his feeling that arts educators had to become more involved in the administrative problems connected with integrating the arts into the total curriculum.

Robert Fleming (Virginia Commonwealth University, Richmond, representing the National Dance Association) spoke of the value of integrated arts experiences and urged that potential administrators be involved with the arts in order that they might better realize the importance of "thinking, valuing, and sensing" as school objectives. Using the term "preventative arts" he also stressed the fact that art experiences could help children avoid needing special education. Richard Miller (Superintendent, Elkhart, Indiana, Community Schools) argued for the arts as the common denominator for interdisciplinary approaches to many general education subjects. Olin W. Stratton (Superintendent, District 5, Highland, Illinois) mentioned the occupational opportunities which art programs can provide or enhance.

The talk of integrated arts experiences raised some concern among the arts educators. Charles M. Dorn (NAEA President) expressed a fear that there could be long range danger to the quality of the individual art experiences. Jack Price recognized this danger when he noted that when direction of arts education programs from the central office is abandoned, the program is generally lost as well.

The superintendents were asked about a number of aspects of the arts programs they knew and about the problems involved in improving them. On most of the topics, no consensus could be discerned among the eight administrators. The arts as a part of basic education seemed to appeal to them as a viable approach, however. Their own responsibility for making new arts programs happen in their schools also seemed widely accepted. In an attempt to start the implementation process the superintendents met to develop a list of what arts educators needed to do, and the arts specialists worked on a similar list for AASA and superintendents to consider. They follow:

AASA Suggestions to Arts Educators

1. Provide more arts education programs for AASA convention programs.
2. Provide interdisciplinary arts programs (DAMT[3] organized) for AASA convention programs.
3. Define a model school arts program. (Dr. Fleming suggested that rather than one, several be designed -- to fit different sized schools, different kinds of schools, etc. Dr. Burke added a request for exemplary programs that were cooperative in nature between the several arts.)
4. Provide more messages on arts education for AASA exhibits.
5. Encourage arts administrators to join AASA, ASCD, or similar broadly based groups.
6. Develop and distribute to school systems possible sources of financial assistance for art programs.
7. Encourage greater community involvement (e.g. with local arts groups) on the part of arts educators.
8. Encourage endorsement of the resolution prepared by the elementary principals at the first Arts Advocacy sessions.

Arts Educators' Requests to AASA

1. Reiterate the strong AASA statements (Dallas 1927, 1959 Creative Arts Resolution, 1973 statement on cuts).
2. Prepare a statement encouraging classroom teachers and secondary school teachers of English, mathematics, history, and the sciences to utilize the arts in their teaching.
3. Cooperate in a study of pre-service training in the arts for administrators and non-arts teachers.
4. Cooperate in developing ways to increase understanding and support of arts education among parents.
5. Encourage arts education in continuing education programs.
6. Utilize the school arts in "annual reports," "telling the schools' story" and similar accountings to the patrons. Possibly develop a National School Academy to assist administrators in this.
7. Promote arts education through AASA publication -- Education USA and/or

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3 Dance, Art, Music, and Theatre as represented by the four arts associations in this area.

a special booklet, "Arts for the School Executive."

8. Cooperate with arts organizations to promote arts education through the public media.
9. Develop a list of communities with excellent system-wide arts education programs.
10. Cooperate with arts education associations in developing arts sessions at AASA conventions and in providing administrators to participate in arts conventions.
11. Consider "arts advocacy" or "arts education" as a topic for a National School Academy.
12. Consider AASA conference sites in cities that are arts centers with great museums, symphonies, ballet and opera companies, etc.

The representatives of the American Association of School Administrators prepared the following statement:

> In a rapidly changing society beset by problems and issues of almost overwhelming magnitude, it is essential that opportunities for individual performance and expression are encouraged and expanded. It is those programs in our schools identified as arts education* which most fully allow for such performance and expression.
>
> Despite the recognized value of programs in the arts, many school systems facing economic distress have substantially curtailed arts education. Such action should be viewed with great concern.
>
> Because of the unique role a chief school administrator assumes in establishing a school system's educational program and setting priorities, such individuals are strongly urged to not only support arts education, but also resist attempts to curtail or cut such programs as early economic saving measures.
>
> Current evidence points to an aging society which will result in fewer children enrolled in elementary and secondary education. As this aging continues there will be increased demands for the schools to redirect education to also meet the many needs of an adult population. Great value would accrue to our people, and the quality of life could be improved immeasurably, were increased emphasis given to the expansion of arts education activities for all members of our population, regardless of age.**

*Arts education used here includes music, dance, theatre, visual arts, and creative writing.

**It is encouraging to note that the AASA Executive Committee has since ratified the above statement prepared by its representatives to the Arts Advocacy sessions.

3.
NASSP
February 6-8, 1976

The discussions with the National Association of Secondary School Principals (NASSP) tended to concentrate on some of the current difficulties facing those interested in expanding art experiences in the schools, even though Ralph McGee (Principal, New Trier High School East, Winnetka, Illinois) was able to speak in glowing terms of his own situation with its balanced programs and solid community support. However, as with most schools, serious financial problems resulting in staff reductions threaten the continuation of many of New Trier's educational programs. Charles Oister (Principal, Abbington Jr. High School, Abbington, Pennsylvania) observed that a large percentage of the public, and even some educators, view the arts as entertainment, with the result that courses and teachers are viewed as expendable when crunches come. The problem is compounded according to George Kiesel (Principal, Parkside High School, Jackson, Michigan) by the fact that decreasing enrollments reduce the opportunities to hire new teachers who have some background in the arts. The ever present problem of schedules was mentioned as was the competition of today's catchword -- career education. Despite the problems enumerated there was considerable expression of support for art experiences in high school and a concern that the arts might be driven out of schools into community groups entirely.

The community, however, did appear to be the key words to this series of sessions. Athel O. Liggins (Principal, McKinley High School, Washington, D.C.) felt that educators needed to concentrate on educating the public in the role of the arts in education. Kiesel stressed the need for community involvement and recommended that the connection between arts education and leisure time be stressed. McGee cited statistics which demonstrated great interest in ceramics and movement classes in an adult education program. The need for arts educators to become much more involved in community arts activities was recognized by all.

One interesting idea of an organizational nature surfaced at this meeting. The principals expressed satisfaction at

the cooperation of the Dance/Art/Music/Theatre (DAMT) group which developed the Advocacy Project. Several thought that this concept needed to be much stronger and more obvious. McGee observed that he doesn't feel the impact of the arts organizations as he does that of the coaches in the field of physical education. The strength in unity idea was generally accepted.

As in the previous meetings, the secondary principals and the arts educators prepared lists of suggestions for implementation as follows:

The principals suggested that arts educators should:

1. Take the initiative to be much more visible at NASSP national and state (especially state) conventions.
2. Cooperate to develop a DAMT booth at NASSP conventions with related sessions in the program.
3. Provide data on how art experiences affect problems of discipline in the secondary school. If not available, plan research projects to secure it.
4. Provide lists of persons in the arts prepared to assist NASSP convention planners.
5. Develop issues of the Bulletin on other arts as MENC did with music (October 1975).
6. Take more pride in their own professional organizations and their activities and call principals' attention to their achievements.
7. Establish a more formal and permanent consortium of organizations in the arts.
8. Organize specialized conferences dealing with all the arts.
9. Develop a joint study on extra-curricular uses of the arts that might produce guidelines useful to school systems.
10. Define ways in which principals might make more judicious hiring decisions in order to contribute to the development of an arts program.

The arts representatives indicated that principals could become stronger advocates for the arts by:

1. Making a profession-wide commitment through NASSP to the arts as an essential part of secondary education for all students.
2. Working to assure that understanding of the arts is a part of the qualifications of all secondary school counselors.
3. Describing the reasons the arts may be discriminated against when secondary school principals are making financial or curricular decisions.
4. Helping the public realize that even the Council for Basic Education has now included the arts in the definition of "basic."
5. Opposing College Board Examinations that engage in "overkill" in mathematics, sciences, and languages at the expense of the arts.
6. Seeing that the arts educators on their staffs participate in the activities of their professional organizations.
7. Publishing an issue of the NASSP Bulletin on all the arts such as the 1972 issue, "The Arts in the Comprehensive High School."
8. Working to see that other influential periodicals such as the Phi Delta Kappan and the Educational Forum give serious attention to the arts.
9. Providing assistance to some secondary school to put into practice as a research effort the program described in the last chapter of ASCD's Revitalizing the High School Curriculum.
10. Providing a mechanism for gathering information on exemplary secondary school programs in the arts.
11. Using speakers on arts subjects on state and national convention programs.
12. Using arts experiences in the schools as the basis for any media efforts (radio or television) made by NASSP.

Conclusion. Though the participants in the sessions with secondary school principals were no less convinced of the value of art experiences for all pupils at the high school level, the difficulties which this group identified seemed more numerous than those which surfaced in earlier meetings with elementary principals and with superintendents. In some cases it was recognized that past successes in one or two arts could make the goal of a balanced and comprehensive program harder to attain. Nevertheless,

The group produced many ideas of ways to begin. The question of who is to follow up on them remains.

4.
CCSSO
February 28-29, 1976

The meeting between representatives of the Council of Chief State School Officers (CCSSO) and arts educators was different from the previous three. Maybe that was to be expected. In any event, some very cogent suggestions resulted.

It took a considerable period of discussion before the group was able to coalesce its thinking. Everyone was ready to accept the view advanced by Kenneth Madden (Superintendent of Public Instruction for the state of Delaware) that "promotion of a national perception of the role and impact of the arts in education" is needed, but at first there seemed to be a difference of opinion as to that role. Calvin Frazier (Commissioner of Education for Colorado), in describing the role of the state department in supporting school systems' efforts to attain the objectives set locally, seemed to be saying that the arts would be a "vehicle to achieve community priorities." Concentrating on the same approach, Thomas Todd (Superintendent of Public Instruction for the state of South Dakota) offered suggestions on ways to accomplish the difficult task of convincing the public that the arts contribute to basic skills. On the other hand, John Pittenger (Secretary of Education for the Commonwealth of Pennsylvania) took a firm position that the arts should be taught, and defended, for what they can do for developing the imagination, for acquiring confidence, and for asserting self-worth. Anne Campbell (Commissioner of Education for the state of Nebraska) observed that in the past, arts education has been too much concerned with mechanics and with performance and indicated that a different view of the role of the arts was needed on the part of many arts educators themselves. The joint efforts of arts education associations, (especially the Arts Advocacy meetings), which indicate a rejection of a special interest posture, were seen as important. Bringing patrons in to have art experiences in the school, scheduling public service messages on radio and TV, and fostering research projects to secure hard data on the importance of art education were suggested as ways the arts education community might begin the task of changing the climate for arts in education.

At the close of the meeting the repres-

entatives of the Council of Chief State School Officers were agreed upon the following statements:

1. Arts education associations must recognize the tremendous diversity between the states in developing any plan of nationwide scope. Yet all state curricular designs recognize development of creativity as a responsibility of the school. Individual state plans for improving arts education should begin with that statement in each case.
2. The delicate balance between state agencies and local school systems is an important factor for consideration and means that much attention must be given to the members of individual communities.
3. Federal programs should be planned in cooperation with state agencies rather than by attempting to deal with 17,000 school systems directly.
4. The adult community should be involved in arts experiences in the schools in order to understand the need for specialized facilities and the value of them.
5. The job of making aesthetic education the co-equal of science education and social studies education cannot be accomplished by specialized arts educators alone, but must involve other teachers and administrators not trained in the arts.
6. The place of the arts in education should be defended on the basis of the contributions they make to the development of well rounded, self confident human beings equipped with an active imagination.
7. Arts education should be for all students and not restricted to the gifted.
8. Arts educators should develop interdisciplinary activities while maintaining the requirements for excellence in the separate disciplines and without overemphasis on competitive aspects.
9. Arts Advocacy meetings should be promoted in the states and should be planned to reach members of state boards of education, deans of colleges of education, college extension directors, agriculture and business leaders and regular supporters of the arts.

5.
NSBA
March 19-21, 1976

It seems significant that those closest to the school patrons, their representtives on school boards, should be the most positive in their statements in support of arts education. Representatives of the National School Boards Association (NSBA) spoke strongly in favor of integrating the arts "into the curriculum as essential elements" (O. William Neebe, Wilmette, Illinois). They felt that the schools must be engaged in "expanding the joys of learning" and providing "youthful aesthetic awakening" (Carlotta Tyler, Topsfield, Massachusetts). Because the interest was in arts for all the children, the concentration of the discussion was on the elementary school where the goals should be "to help every child -- recognize beauty, develop powers of self-expression, understand the cultural heritage, form independent value judgments, and build a lifelong relationship with the arts (Ann Woodward, Atlanta, Georgia). The school board representatives shared the concern of Nicholas Wandmacher (Rosslyn Heights, New York), a theatre representative, that all the arts including theatre and dance had to be a part of any art curriculum for today's schools.

School board representatives at these meetings were, of course, those with some previous interest in and commitment to the arts. They recognized that their colleagues were not all so committed, and they offered suggestions about how to make all school board members aware of the void that exists when a school system does not have a fully developed arts program. In addition, the accompanying statement was adopted by those at the meeting along with the specific suggestions.

We recognize that all students deserve to be exposed to the arts in education. Therefore, we believe that the arts should be comprehensive in scope and begin at the earliest grade level.

We believe in the maintaining of the existing level of support for arts programs and also urge the exploring of the integration of the arts into the journal curriculum through an interdisciplinary approach.

Development of an awareness program:

1. Inclusion of articles in the American School Board Journal.
2. Arts in state association journals.
3. Workshop programs at the national and state conventions.
4. Inclusion in NSBA Academy programming.
5. Resolutions on state and national level.
6. Cooperation with state and national arts organizations.
7. NSBA research in gathering information about arts and arts programs.

Summary

The meetings conducted under the Arts Advocacy Project resulted in many suggestions which could hold real significance for the future of American arts education. A number of them are fairly routine in nature but nonetheless important. How or by whom these are to be implemented is a large unanswered question, though the elementary principals did say to the arts representatives that arts educators must assume the responsibility for follow through. The governing bodies of the four arts associations will find in the suggestions of their educational colleagues many ideas worthy of consideration as they plan future activities for their organization.

There was also the recommendation (made at several meetings) that the arts organizations (DAMT) should formalize their relationship in some way and become much more visible in pushing for a total arts curriculum. It is encouraging to note that at the time of the writing of this part of the report (May), some initial steps in this direction have already been made. Hopefully, further progress toward more cooperative activity among these groups will make possible the careful attention needed on many of the more routine recommendations that call for joint action.

There were other themes of a broader nature which emerged from the series of meetings. One of these was the need for better integration of arts goals and experiences especially at the elementary level. While it was recognized that each separate discipline needs to keep its identity and be concerned about maintaining quality, the kind of support for arts education sought by the Arts Advocacy Project can only occur, it was felt, if practitioners in the schools work closely together for common objectives.

A related suggestion from the administrator groups was the admonition that arts administrators could accomplish much more for their programs if they would show a genuine interest in the total school program and contribute to the solution of problems for something more than self-serving purposes. The tendency for educators in the arts to

isolate themselves from the rest of the school is a characteristic that is evidently as pervasive as it is non-productive in terms of program development.

It was the position of William A. Gitlin (school board member, Bluffton, Indiana) that it is the director of curriculum who controls what it is the school offers in instruction to carry out the philosophy established by the school board. He sees this person as critical in any attempt to change the role of the arts in education. In view of this position, which was supported by other school board representatives, it would appear that the planners of the Project made a serious error of omission in not including meetings for representatives from the Association for Supervision and Curriculum Development (ASCD). Others felt that it was important to involve members of the state boards of education.

Another common thread in all the discussions had to do with community involvement. Increased support and commitment from school patrons was seen as directly related to the participation of citizens in arts activities and as more than spectators. The use of community arts programs (symphonies, museums, dance companies, folk groups, etc.) in arts education was also seen as important but with the reservation that education in the arts should be school oriented. The danger of having arts education move out of the school and into the community was seen as very real and most destructive to what America is trying to accomplish through its commitment to free public education.

No clear decision on the idea of considering the arts as basic education came from these meetings. Though it was recognized that the contributions which the arts make to the general climate of a school can have considerable influence on how children learn other subjects, and though it was noted that the Council for Basic Education is now including the arts in its program, there was strong support for the idea that the role of the arts as the stimulator of the imagination and the developer of creativity should be the major thrust in any attempt to improve the position of the arts in the school program.

There were those present at the meetings who felt that Arts Advocacy meetings were needed at the state level. This is an idea which the Alliance for Arts Education may be able to promote through its state network of interested educators, artists, and lay persons.

The Arts Advocacy Project was from its inception meant to involve a very few individuals. Its effect on the situation in arts education could never hope to be large unless some multiplier device was developed. The arts education associations provide one type of multiplier and have some potential. But these are the same groups that felt the need of the project in the first place because their effectiveness on such a large problem was necessarily limited. Something more is obviously needed.

The Alliance for Arts Education through which the grant money was channeled has a somewhat different potential, but it is also limited by the fact that it deals with the arts community and not the general public and the opinion-makers in our society. Some larger agency is probably needed to carry out some of the significant recommendations which were made in these meetings. Since this is a public school concern, it would seem that the responsibility for making sure that something happens as the result of the project falls on the U.S. Office of Education.

Recommendations

Whether the Arts Advocacy Project and this report serve as any sort of change agent will depend on what subsequent action is taken by the participants and the organizations they represent. Section VII of the report suggests that the governing bodies of the four DAMT groups might well find major portions of their future program of activities in the suggestions made by school administrators and school board members. It is to be hoped that those participants who represented boards and executive committees of administrative and school board associations will take responsibility to see that other recommendations become activities of their own organizations. Certainly the arts organizations should not lose the opportunity to work with Frank Dick during his 1976-77 presidency of the American Association of School Administrators.

Action requires much more than merely directing the responsibility to one group or another as the chart seems to do. For example, Item C calls for a conference on all the arts, something that the DAMT group has been considering for some time. Several campus sites have been offered by willing hosts for such a meeting, but to date no plans have solidified. Even the idea of having all four associations hold their convention at the same time and place, which has been under discussion since 1970 when MENC successfully devoted a major portion of its own convention to "Aesthetic Education," is no nearer actuality than it was when first suggested. Action will result only when officers in each arts organization accept the responsibility of selling the concept to their boards and securing budgeted funds to carry out the plan.

Similarly with Item B, state advocacy meetings will not result merely from interested citizens reading this report; or, if they should, the coverage will be very spotty. Someone must see that state Arts Advocacy meetings are accepted as a part of the program of the Alliance for Arts Education (as but one example -- other groups such as National School Boards Association or the National Federation of Music Clubs could assume the responsibility, if someone will sell the idea). It is not difficult to develop the procedure for any of the other items

in the list -- (painful, maybe, but not difficult). Action starts with someone; not with a total association of several thousand members.

Those who participated in the discussions of this project were picked because they were already advocates for the arts. The success of the venture depends on their interest continuing at least until a number of someones are identified.

SOME PRIORITY "THINGS TO BE DONE"

	ACTION	PRINCIPAL AGENCY	COOPERATING AGENCY	SUGGESTED TIME PHASE
A.	Develop a task force to study "The Arts in Basic Education"	AAE and DAMT	NAESP, AASA, ASCD, Council for Basic Education	1977
B.	Plan Arts Advocacy meetings at the state level	Alliance for Arts Education	DAMT	1977-78
C.	Organize a Special Conference on all the arts	DAMT		As soon as possible
D.	Encourage participation by principals, board members, school administrators, and curriculum directors in the activities of AAE at the state level	AAE	NAESP, NASSP, AASA, ASCD, NSBA	Immediate
E.	Plan national Arts Advocacy meetings for Association for Supervision and Curriculum Development, and for State School Board members	AAE	DAMT	Fall 1976
F.	Organize a campaign to stress the development of "the creative" in students as a major role of the school	DAMT	All education groups	1977
G.	Publicize the resolutions and statements developed by administrator groups at Arts Advocacy meetings	DAMT	NAESP, AASA	1976
H.	Organize a research effort to determine the effect of arts education on discipline in secondary schools	DAMT	AREA?, NIE?	As soon as possible
I.	Develop a better understanding of the importance of arts education on the part of high school counselors through articles, convention sessions, workshops	NASSP	DAMT, ASCA	1977
J.	Provide for more visibility for the concept of aesthetic education as a major part of the curriculum (e.g., exhibit for AASA, NAESP, ASCD, NSBA conventions and articles for journals of above groups	DAMT	AASA, NAESP, NASSP, ASCD, NSBA	By January 1, 1977
K.	Develop program sessions on interdisciplinary arts for AASA, NAESP, NASSP, ASCD, NSBA conventions	DAMT	CEMREL	1976-80
L.	Develop a National Academy with arts education as the focus	AASA	DAMT	1977-78

National Association of Elementary School Principals

January 16-18, 1976

"Pictures, words, figures, song, dance, plays, stories. . .they are the business of education, for they are part of the business of life."

Communication is the key to the success or failure of most endeavors. If ideas cannot be communicated into action, either humane or inhumane, progress is non-existent, or at most, stagnant. Communication will be accomplished through human experience. Human experience is multisensory; its expression animates the senses.

A child is born into an alien world. He must learn to communicate. As he grows, he grows in experience and also in the ability to communicate experience. He communicates his experience in many ways. He speaks, he sings, he dances, he makes models, he builds a snowman, he paints, he scribbles, he draws, he exchanges stories and recites verses. Later he graduates to reading and writing as a means to perpetuate all the above communicated experiences. All children can do this in their own way with either greater success or lesser success . But all these ways -- pictures, words, figures, song, dance, plays, stories, poetry, etc. -- are lasting methods of expression. These forms of art are not frills, as some might classify them, to be indulged in when there is time left from the business of education. They are the business of education, for they are part of the business of life. They came before the further refinement and greater reinforcement of writing and reading. If they were a primary tool to further refinement, through reading and writing, should they not hold an equally important priority, along with reading, writing, and arithmetic, in any curriculum? This is especially the case if the curriculum is designed as a tool to civilize and humanize. After all isn't this our goal?

Bill M. Hambrick, Director
Fairdale Elementary School
Casper, Wyoming

I believe the role the arts play in education is as vital to an individual as the thumb is to the hand. Controlled by the mind but working harmoniously together both provide a necessary useful tool in life.

In the elementary school the arts have basic beginnings as early as in kindergarten. Children at this age are exposed to a wide variety of art education. Maybe it's the child's first runny easel painting, dancing to the rhythmic beat of a drum, or watching a dramatization of a puppet show that plants the seed.

Art education must be an integral and integrated part throughout the elementary school. It's not just going to the art room for a lesson or hearing the teacher say, "Now, class, it's time for art appreciation."

The classroom teacher may not be an expert in art. The teacher, however, must be able to bring art experiences to children. For example, this can be in the form of coordinating a unit in social studies with Indian dances, headdresses, costumes, paintings, pottery, and songs.

As children grow and learn, appreciation should grow within. It is developmental, and as the child matures, his interests mature. Most likely interests will become diversified. Programs in elementary education must provide for this diversity. While some children may want to sing in the school choir, others should have the option to play in the school band or school orchestra.

The role of the arts in education as described above cannot be achieved without a commitment on the part of the school community. Each school must have the willingness of parent support. This support for example may be shown through parent volunteers providing their talents and through the use of all available community resources.

Richard J. Morton, Director
Greenwood School
Englewood, Colorado

The aim of arts education in the Montgomery County Public Schools is to develop programs in the arts that will provide an opportunity for each learner to extend and expand his human potential. The arts, in their essence, are the prime means by which the learner develops ways of knowing and expressing his perceptions and experiences. Education in the arts, therefore, should be a continuous developmental and sequential process which includes:

1) The development of skills and conceptual understandings;
2) The development of convergent and divergent thought processes;
3) Opportunities for creative thinking and expression; and
4) Activities utilizing these skills, conceptual understandings, and thought processes through active participation in experiencing the art forms.

The arts should be at the core of learning as they provide the means by which a child expresses himself. The arts are an extension of the "self", and the educational system must acknowledge its goal to develop the whole child by implementing a program through which the child has an opportunity to express and communicate his sense of "self."

The arts are unique in that they are a comprehensive representation of the growth of society, past and present. Both our cultural heritage and present day expressions are a living example of the ultimate and diverse quest of man.

Catherine A. Nadon
Coordinator of Music
Montgomery County Public Schools
Montgomery County, Maryland

Since adults plan curricula for children without the obvious benefit of the child's perception and values, perhaps at least one way of understanding the

importance of the arts to the child's learning is to observe his behavior while participating in the arts.

Problem-solving at its best is the child confronted with hammer, wood, and nails! The values placed by the child on project design and task completion indicate that what a child values he manages to find time to complete. Concentration, motivation, instruction, skill growth, joy in task completion, evaluation -- all the processes so necessary to learning most nearly find themselves getting inside the child through the arts.

Surely in a six-hour day packed with what adults think a child ought to know there should be appropriate time for the child to express what he knows. The arts as a way of "getting it together" in the self of the child should be obvious.

"There should be time for a child to express what he knows."

Margie Thompson, Principal
Lake Anne Elementary School
Reston, Virginia

Every elementary student deserves an opportunity to participate in a wide variety of music and art experiences. Our basic human needs include the drive to find meaning in life, self respect, and a sense of participation. The fine arts area of the school curriculum is uniquely structured to meet these needs. Most students will never use the fine art skills they obtain to make a living; however, these skills add richness, beauty, and meaning to all of life's experiences.

The classroom teacher can not be expected to have expertise in all areas of the curriculum and professional music and art educators should be on each staff. The fine arts teachers traditionally have been the ones to lose their jobs when a budget squeeze hits a district. The superintendent, the board of education, other administa-

tors, and the teaching staff must recognize and believe in the value of fine arts in order to reverse this policy.

The superintendent and the board make every effort to meet the curriculum standards published in the guidelines from state departments of education and accrediting institutions, such as the North Central Association of Schools and Colleges. The new North Central Standards for the Approval of Elementary Schools makes no mention of fine arts teachers in the professional staff section. It does mention that learning experiences should be provided in fine arts and practical arts. It dwells at length on the school environment and the total development of the child's cognitive, psychomotor, and affective skills. But, the administrator seeking to add or improve the fine arts would have a hard time finding a statement spelling out the qualifications for teachers expected to provide fine art experiences, or the amount of time that should be alloted this area.

The requirement to provide teachers with a planning period has done much to promote the addition of art, music, and physical education to the elementary curriculum than any other one thing. Some one must be "looking after the students" during this released time and special teachers have made this possible. The recognition that these are legitimate classes that should be included for their own merits comes later.

Sometimes specialists make the mistake of assuming that everyone recognizes the value of their specialty -- be it music, art, or administration. It is only through open dialogue, cooperative planning, and continuous effort that all facets of the curriculum are balanced. This effort to bring administrators and fine art specialists together is a realistic approach and should be mutually beneficial.

June Smith, Principal
Yokum Elementary School
El Dorado, Arkansas

To many educators, arts in education consists of reading musical notes, singing songs, and art work to display in classrooms and hallways. The arts, to really be effective for all children, must encompass much more than the above.

Drama, creative dramatics and writing, the dance, rhythmics, and experimentation with a wide variety of art materials can be explored by and nurtured in children (and adults) with properly certified and trained personnel who can teach and demonstrate their skill on an individual or group basis.

Budgets cannot often be extended to include all forms of the arts because of lack of understanding on the part of many educators who have not been exposed to the effect this medium has on children. For many children these experiences are the most meaningful part of their day because they provide an opportunity to excel in areas other than academics. For many children these art forms provide their only means of self awareness or real communication with their peers or adults. The strong emphasis on budget should not cause programs already in existence or proposed to be dropped; but rather, new methods of funding should be made available to schools to promote the arts in education. Community resources, volunteers, films, and other forms of audiovisual materials can be utilized to foster exploration of the arts in today's schools.

In order to make education a richer, fuller, and more meaningful experience for life, arts in education should incorporate the above forms and include exposure to the great masters of both arts and music, as well as modern masters.

J. Larry Mong, Director
Market-Seneca Schools
Warren Pennsylvania

"Basic Education -- Return to Basic Education" is the hue and cry which is heard throughout the land. If this be so, then why are we meeting today on the arts in education? Isn't art education and the arts in education one of the frills to be cut on the road back to the misnomer called basic education? This is the question many state educational agencies and local school districts are and will be wrestling with for some time to come. Hopefully during this meeting we can more clearly identify and elaborate how the arts should be the integral part of the general education of every child in the schools.

In my view, the arts do enhance the learning of the basic education. How can one separate the history of people from art history? Can we eliminate people's music from the study of people in social studies? Can one attain a well-rounded physical education program without dance? Should the teaching of language arts be denuded of drama?

Motivation is the greatest single attribute for learning. Through the arts, motivation to learn the basic curriculum is enhanced. The arts develop a student's ability to perceive through all his senses the aesthetic qualities in his environment and to express them in verbal and nonverbal terms. What would our world be without music -- instrumental or vocal? Is vocal music as a verbal expression any less legitimate than literature? Are the nonverbal expressions of children which are drawn on paper any less a description of their perceptions than what is done through the written word? I think not to both questions.

However, when discussing arts in education, it must be made clear that this is not a teaching addition to an already crowded school day. This should be integrated into the existing curriculum. Arts education must take a leadership role in providing the clarification of content within the existing parameters. Leadership must be shown in providing inservice for the teacher now in the classroom and in helping to better prepare the student who wishes

to become a teacher in the teaching of the arts through the basic curriculum.

The challenge is here and now. Can it be met?

Elaine Banks, Principal
Robert Frost School
Pasco, Washington

About ten years ago there was a flurry of activity in the arts with task forces being formed, projects designed, and conferences held which dealt with such topics as academic implications of non-verbal learning, the place of the arts in the academic structure, the academic implication of the performing arts. Much of this activity came about from the behavioral, medical, psychological, and social sciences providing us with strong evidence that the arts were vital to the development of the whole individual. Support from the sciences sparked a new interest in the role of the arts in the educational process.

This new look at the arts brought into focus man's need for creative expression. It brought about the realization that human potential could be expanded through experience in the arts and that by developing the creative potential of each individual we could make more effective use of human resources in our society. Thus the art experience was essential to the educational process.

The arts were viewed as an opportunity for the student to know himself through the education of the senses and the objectification of feelings. The arts would encourage and develop individual creativity in the exploration and discussion of ideas. Non-verbal learning would provide additional avenues of communication.

"Non-verbal learning provides additional avenues of communication."

In an educational system where skill development and information-giving functions of the school were handled in increasing amounts by multimedia arrangements, the arts would act as a counterbalance to the dehumanizing effects of the electronic age. The arts would provide a way of bringing shape and order to a fragmented and changing world.

As a result of this renewed interest in the value of the arts in education, artists and educators were directed toward evolving a point of view which would give direction to the immediate and long-range curriculum developments. These efforts made considerable impact and yet, in general, the arts remained in a secondary role. Society which generates the schools still had misgivings about the arts in general and the performing arts in particular. The re-education of communities, administrators, and teachers had not been complete. Tools and resources necessary to bring about a more positive change in the curriculum were not available. Budget priorities did not change significantly. Many proposed time schedules were not accepted. Providing the arts a rightful place in the educational process turned out to be a difficult job.

However, the evidence of the importance of this great area of human experience remains. It cannot be denied. It demands that further attention and effort be made to provide the art experience in our educational system if we are to achieve the purpose of education which is the full realization of the total man and his understanding and communication with others.

Charlotte Irey, President
National Dance Association

Our society has placed upon the school the training formerly carried out by the home. This constitutes more than ever the necessity for the school to concern itself with a balanced human

education which encompasses much more than the skills of reading, writing, and arithmetic. The role of the arts in education must be considered from a more fundamental level in the planning for well educated citizens who will be in the pursuit of happiness. We are faced with a curriculum framework which has drifted away from emphasizing areas in which the creative process can flourish. While it can be true that one is learning reading skills as he sings, or one is developing motor skills as he moves to music, or that one is developing any manupulative facet as he is involved in the arts, the role of the arts must include a basic premise that they provide a field for imagination, beauty, and opportunities to create, regardless of level. It is through the arts that the aesthetic, creative, and fundamental needs of individuals can be nurtured. Since the home is now dominated by television, our young people have fewer opportunities for creative enterprise, healthy outlets for emotions, and the improving of self concept, unless the school provides them.

The role of the arts should be recognized as a means to enhance communication skills -- combining feeling and thought. Our classrooms must be expanded into the community for cooperation and participation.

In essence, the role of the arts in education is not to produce artists, musicians, dancers, and actors, but rather to provide that vital ingredient essential to the survival and well being of us all.

Bertha Maguire
President-elect
National Association of Elementary
School Principals
Highland School
Albany, Georgia

"The role of the arts in education is. . .to provide that vital ingredient essential to survival. . ."

American Association of School Administrators

January 30 · February 1, 1976

From the viewpoint of an administrator in evaluating one's own school system as well as observing surrounding schools, the arts in the public schools are, at best, secondary in value and "extras" to the regular program. As educators we have been remiss in recognizing the need for the arts and we have been stingy in fostering a high priority for them.

However, the tide is somewhat turning. From the tiring station of always being the bridesmaid, the arts now want to be the bride. And some lay people, parents, staff, and students want a marriage to take place between the arts and the academics.

At the present time there remain certain handicaps in the joining of hands. One factor is the specialization and fragmentation of the arts. By the time students reach high school, usually only those students who are gifted in the arts, participate in the arts. In a school of 9,000 students, it is not unusual to have 400 take band in grade five, but only 50 in high school. And accompanying the specialization is the common focus on the performance. Unless gifted and performance-oriented, most students are illiterate in the arts. Above all, the biggest handicap is the attitude carried by not only the staff and students, but also the parents, who feel the arts come after the "basics" and if then, question the value of the arts for the male gender.

"Unless gifted and performance oriented, most students are illiterate in the arts."

Although the realistic picture is somewhat dismal, there has been some evidence to show that the arts have grown in prominence. The "arts" curriculum now includes such community functions as opera, ballet, and the symphony orchestra. The program within the school has expanded from only arts and music to drama, dance, and filmmaking. Some schools have named directors of fine arts. Other schools have included humanities as one of the goals of the system. Overall, the stress on humanities has given the arts an uplift, and one can now find materials, workshops, and inservice training to help initiate this approach.

It was recently pointed out by a school superintendent that there should be a

strong push for the arts. His reasoning centered on the fact that most people feel the purpose of education is to get a job. He felt the purpose of education was certainly greater: that it should help a person become more noble. The arts can make the difference between a rote machine and a human person.

So the engagement period is one to make the arts play a vital role in the public schools and to make the arts a significant part of, not a separate part from, the academics. We can not afford to do less for our students.

Sharon Clark
Administrative Assistant
Westside Community Schools
Omaha, Nebraska

"An art is the expression of relationship between Man and the Universe," is a definition of art that I use in trying to explain to the farmers and industrial workers in Illinois what it is that I have been teaching their children.

Perhaps Paul Brandwein is more direct when he writes:

> "In any culture one finds art, music, dance, drama, literature -- as well as forms of play. They are the "languages" of man, the means by which we hope to share our experience, the means we use to compose our own special meanings."[1]

Certainly, any process, schedule, or program of education would include these evidently important elements in the life of all mankind. In a world

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1 Paul F. Brandwein, The Permanent Agenda of Man: The Humanities, New York: Harcourt, Brace, Jovanovich, 1971, p. 31.

"The arts are natural to us all."

shrunken in physical size as we compare it to the vast space, on a Big Blue Marble with a burgeoning population that threatens many of the practices and traditions developed through the last million years, it is essential that humans commune. In such a world, the importance of individual ideas and expressions increases as the technology produces machines that are stronger than Man, can think faster than Man, are much larger than Man. The arts constantly remind us of our humanness, providing both great pleasure and a powerful warning and safety value.

It is my perception that humans today are in danger of losing a sense of their own size and their own dignity. Young people seem to have sensed this in their raging against those forces that dehumanize Man. At the same time, they seem to be in danger of losing the hallmark of humanity, the ability to know what they are doing when they are doing it -- the ability to discriminate among behaviors essential for varied settings.

The "do your own thing" motto of a few years ago may have produced a generation that practices ignoring the feelings and action of anyone except oneself. All situations require the same response -- indifference -- or cool. I submit that such practice is sub-human.

The arts are natural to us all. It would seem sensible to take advantage of this to produce programs that would allow all to approach the goals of real study, to find the reason for all our work, to develop the proof of our existence on this earth -- participation and development in the arts.

Wallace Smith
Evanston Township High School
Evanston, Illinois

The arts have been a part of the life of man in every culture, and as such they afford a means of communicating man's affective reactions and responses to the world in which he lives. The response can be the creation of an art object by the individual, or the individual's response to an art object. Western man, unlike his non-Western counterparts, tends to segregate his art objects from the stream of daily living and allocate them to prestigious positions in museums, art galleries, and concert halls. Although Western culture generally separates arts expression into distinct categories as Visual arts including painting, sculpture, architecture; Dance; Literature; Music, and Theatre, most primitive cultures use the arts in an integrated fashion -- where word, sound, movement, and image are united in a unified expression -- that expression is an integral part of daily living. However, the 20th century has brought many changes to the arts -- in terms of their usage as well as extension of media. Technological advancement has given rise to new methods of production. Photography and film, tape and electronics are recognized art media; mass production of art products through prints, records, tapes, and books, as well as radio and television, have increased the availability of art experiences.

Evident also is the growing cross-relationship between artist and craftsman, and the mixed usage crafts has with the so-called "art" objects.

Arts programs in the schools have experienced varied degrees of emphasis during this century. The scientific revolution which fostered cognitive academic excellence resulted in the neglect of the arts and humanities. Currently, the concern appears to be not only to give every child a chance to develop to his greatest capacity but also to present a curriculum which promotes affective and psychomotor experience as well as cognitive excellence.

For most children arts experiences end in the 7th or 8th grade -- for very few continue in any arts programs at high school level. The need of affective experiences, or aesthetic education, has begun to be recognized as an impor-

tant and meaningful aspect of the total educational process. The need to communicate through the arts is recognized as an important facet in the life of the individual.

Schools need to provide arts experiences throughout the twelve-year program. In setting up such programs objectives should be clearly defined. Primary in formulating objectives is an understanding of the aesthetic response.

Generally most people respond to art products affectively in terms of likes or dislikes, or judgment of good or bad. Frequently lacking is cognitive insight, which enables the individual to make "value judgments," while aesthetic response cannot be taught as it is purely an individual matter, unique to each individual, completely his own. However, perceptual awareness can be taught and developed by aiding individuals in learning what to look for, what to listen for, and how to move.

Arts programs are important in the general education of every child because the arts are a means of enabling individuals to express and to communicate their feelings and emotions about the world in which they live. The arts help the individual find himself to establish his own self identity. They also afford a means of understanding the feelings and expressions of other individuals, races, and creeds, as well as the history of man.

Robert H. Klotman
School of Music
Indiana University
Bloomington, Indiana

We in the Toledo Public Schools believe in a well-balanced educational program. To this end we regard art, music, and other similar subjects as fundamental to the total educational development of our children.

The arts encompass the entire spectrum of subjective needs: the abilities of talented children, the culturally deprived and the affluent, the areas of communication, discovery, and research and finally the enrichment of the lives of all children.

We believe in a well-balanced school curriculum that places the total arts curriculum on equal footing with all other subjects, such as mathematics, history, and science.

We believe it is vitally important that all pupils, as a part of their general education, learn to appreciate, to understand, to create, and to criticize and discriminate products of the mind, voice, hand, and the body.

The child who experiences organizing and expressing ideas, problem solving and making judgments through the arts is prepared for such creativity in many other areas. Physical and mental dexterity is promoted by music, art, and performing skills. Perceptual awareness, initiative, and appreciation of the work of others are all cultivated by an integrated curriculum with the arts as a vital component of education.

"Society needs the creativity fostered by training in the arts."

The goals of the school program go beyond the transmission of the knowledge of the past and seek the optimum potential for the future. The society formed by our educational process needs the creativity fostered by training in the arts.

These goals are implemented by the teacher who is the key to a successful arts education program. In addition, a healthy climate must exist for the arts to flourish. The entire community must be involved in these efforts which should help perpetuate and improve the existing culture while at the same time being responsive to changes in society.

Frank Dick
Superintendent of Schools
The Toledo Public Schools
Toledo, Ohio

In my opinion, art in the schools should be approached from a cultural perspective, if one accepts the premise that all human societies in all ages have provided for certain common needs such as political activity to provide the domestic tranquility necessary for productive social effort; economic activity to provide for man's material needs; religious activity to explain the gulf between the known and the unknown, and to care for man's spiritual needs; intellectual activity to solve the problems of man's society; social organization to facilitate man's interpersonal relationships; and finally, aesthetic expression to explain man's society, and together with intellectual activity, to add the element of creative to his culture.

It is in the latter category, the aesthetic, that I would cast the arts, including not only art and music as we commonly think of them in our programs, but also drama, poetry, dance, sculpture, and other forms of expressive activities. In this respect, I believe the school has at least two major responsibilities. The first, broadly considered, is to develop in all students an appreciation of the arts as a media whereby they can better understand their world and culture as well as to permit them to benefit from the creative potential which art has demonstrated it can provide for in many curriculum fields. Secondly, we should be concerned with the talented student and provide opportunities for those who can actually become producers of art with the opportunities to develop these abilities to their fullest potential.

"....a good case can be made for the arts as a common denominator for inter-disciplinary approaches to many subjects in our general education program...."

Because of the pervasive nature of the arts in both the appreciative and creative areas of our culture, it is my opinion that viewed from this perspective, a good case can be made for the arts as a common denominator for interdisciplinary approaches to many subjects in our general education program and indeed, should be so considered in many of our plans for curriculum development. Similarly, because I also feel that education has a responsibility for the development of unique student talents in art as in other fields, I believe that added provision should be given in the curriculum for special

art programs that will permit students to develop to their fullest potential during their educational experience.

Richard Miller
Superintendent
Elkhart Community Schools
Elkhart, Indiana

The San Diego City Schools has for many years endorsed a policy of providing education in the arts -- specifically art, music, creative writing, and (to a less formalized extent) drama as an integral part of the educational program, elementary and secondary. To achieve a quality program, instruction in the arts is supported with a supervisory resource staff, adopted curriculum, supportive teacher guides, instructional materials and facilities.

As we consider an arts program, we need to keep in mind the unique character and contributions of each of the disciplines within the arts, namely art, music, drama, dance, etc. In San Diego we have maintained a "fine arts requirement" in the secondary schools and for high school graduation. Within this context specific opportunities have been available to students in the several disciplines. Observations indicate that when multiple arts programs fuse into one, the leadership is less likely to be trained and experienced in the several fields.

The California State Department of Education has initiated within the past year a program for arts education. A summary of their proposal is attached. Related to this is the appointment in our State Department of Education of an art coordinator (Dr. Louis Nash), formerly a music supervisor in one of the school districts (Burbank).

A recent legislative proposal has been introduced to the California Legislature by State Senator James R. Mills, "The Music and Arts Education Act." This proposed act would provide categorical aid to arts education, "to promote and develop the fine arts as an integral part of education of all children in public schools." A copy of Assembly Bill 2658 is attached.

"It would seem entirely appropriate to embrace the concept of arts as a basic component to an effective life along with the traditional 3Rs."

As we return to discussion of "basic arts," we need to re-examine the requirements for today's citizens in terms of what is really basic. It would seem entirely appropriate to embrace the concept of arts as a basic component to an effective life along with the traditional 3 R's.

Jack Price
Assistant Superintendent
Programs Division
San Diego City Schools
San Diego, California

Children learn in many ways. The arts make it possible for teachers to use diversity in methodology, to help students become expressive and effective in their communication, to use and extend past experiences of students in constructive ways. Emphasis on self-understanding and self-evaluation is extended as individuals have opportunities to become involved and productive.

The key to effective uses of the arts seems to be involvement, encouragement, help in sensing and in responding. This is active learning.

Perhaps the great need in our educational situations is to find ways of enhancing security, sensitivity, and competence among both teachers and administrators.

The dynamics of the arts is the penetrating "spill over" into multiple factors:

Growth in skills in reading
Growth in skills of language
Growth in self-awareness
Growth in human relations
Growth in thinking

Problems

1. Lack of sensitivity of administration
2. Lack of understanding of dynamics of arts
3. Preoccupation with reading accountability
4. Over-emphasis of "one" art form
5. Difficulty in breaking school stereotype
6. Insufficient or ineffective use of special service personnel specialist

Robert S. Fleming
Virginia Commonwealth University
Richmond, Virginia

Traditionally, the place of the arts in the curriculum has been justified by reference to their roles in self-expression and cultural appreciation.

These justifications are still valid.

Later developments in society have offered some newer justifications for the inclusion of the arts in the curriculum.

The movement in vocational education has demonstrated the importance of the arts in this field. Some vocational opportunities require a factual knowledge in the arts while others require a cultural appreciation. In either case, the inclusion of the arts in the curriculum does serve to broaden occupational opportunities.

The value of the arts in establishing and and enhancing the self-concept of a person is widely recognized. Basic human needs such as self-esteem and self-expression are well served by the arts.

There seem to be many factors at work to alienate people or groups of people from each other. The arts serve to transcend geographical and racial schisms, and therefore, can be thought of as a force at work to unify humanity.

In summary, it can be concluded that the arts, in addition to serving traditional purposes, can also serve emergency needs.

Olin W. Stratton
Superintendent of District 5
Highland, Illinois

"Self-esteem and self-expression are well served by the arts."

National Association of Secondary School Principals

February 6-8, 1976

"The arts - processes intertwine with the creative and intellectual growth of the child."

Carl Sandburg in The People, Yes tells the story of the sages who were commended by their king to write the history of the world in one word. After much discussion, they arrived at an answer. It was "Maybe." If those same sages were to look at the history of the arts in the curriculum of the secondary schools they would, no doubt, come to the conclusion that the one word would be "Why?" Why the arts in the secondary schools? Why the necessity for theatre in the curriculum? Why the need for teacher-artists -- cannot anyone direct a play? Why spend money on frills when we should be teaching the basics -- when we should be developing career education programs -- when we should be teaching saleable skills?

Arts educators must find answers to these whys. They can no longer answer simply, "Because." And those answers must be couched in terms which are in consonance with current educational philosophy and goals. Those answers must show the arts in their true light: as processes intertwined with the creative and intellectual growth of the child; as integral parts of the education of youth. Too long have secondary school teachers of the arts been regarded as those people who "do fun things with the kids." Too long have the arts been somewhat ignored as important parts of such movements as career education and action learning. Too long have students truly gifted in the arts been overlooked in the setting of educational priorities.

And the fault is shared. It is shared by those teacher-artists who tend to shun their responsibilities as educators, who fault themselves and their art by not taking the time to sit on policy-making committees within the school and community. It is shared by those school administrators who sometimes fail to listen when teacher-artists do present their cases, who, in their concern for teaching Johnny how to read, sometimes overlook the fact that Johnny saw, and touched, and heard, and tasted long before he had even the desire to decode abstract symbols -- that his sensorial experiences and his imaginative application of those experiences, in all probability, developed the desire to learn.

Until, as educators, teacher-artists can cope with this problem, until they can answer all of the whys with becauses, and until they will hold themselves accountable to do so, the arts in education may well retain an uncertain place in the school curriculum. Until educational institutions become truly aware of the possibilities of all the arts as important parts of the total educational process and re-prioritize their goals and objectives, the arts in education may well retain an uncertain place in the school curriculum.

Some steps are being taken to overcome these obstacles, it is true. Arts organizations are beginning to answer the whys with becauses; they must continue to do so. And this conference, I believe, points to the fact that school administrators will listen with interest to those answers which are given.

So let us be about our business as educators: the development of the creative communicative human being who can survive in a futuristic environment, who will value not only human life, but also the human spirit. This is our task; this can best be achieved through the arts.

William Waack
Instructional Supervisor,
Performing Arts
North Hills School District
Pittsburgh, Pennsylvania

As human beings, we have a basic need to express ourselves through moving our bodies, as well as using our minds. Children have a natural inclination to express themselves in movement, the primary form of expression. Dance develops the kinesthetic sense, allowing the student to become aware of his own body, how it feels and moves and how he can use it to create and express. Out of self awareness comes awareness of others. As the child learns about himself, he discovers and develops sensitivity to his environment. Through

"Children have a natural inclination to express themselves in movement."

movement he explores his world. His self image forms. Creative movement is concerned with process. By learning to sense the body, a child can learn to sense process, which is followed by expression. Each student is given the opportunity to experience success.

The kinesthetic sense has great potential for reinforcing the learning process and helping children with perceptual problems. Used as a teaching tool, movement offers unique powers. Dance that is planned into the core of learning can act as a catalyst and as an integration of other disciplines, including the sciences and other arts.

We have neglected enormous resources in our bodies. Bodies and minds working together can absorb information, release frustrations, and ease tensions involved in learning.

The potential within each individual will be most likely to awaken and flower if the conditions are right for growth. As dance educators we stand firm in our belief that all children should have this facet, dance education, as an integral part of their school life.

Margaret Mains
President-elect
National Dance Association

The statement of philosophy of the New Trier High Schools contains several statements which speak directly or indirectly to the role of arts in education. From the total text I would quote the following:

> We would have our students learn in an environment of freedom, opportunity, and discipline established and sustained by a community committed to thoughtful participation in an educational program of excellence.
>
> * * *
>
> We would have their individualities

and abilities recognized, respected, and nurtured; and in turn we would have them recognize the individualities of others.

* * *

We would have them study and develop an appreciation of the collected truths and wisdom of the past which are their heritage.

* * *

We would have them perceive beauty, give artistic, imaginative expression to their emotions, and appreciate the creations of others.

To implement the abstract concepts of the philosophy of the school (which philosophy was in part drawn from prior practices and programs), a wide and diverse curriculum is provided which includes extensive offerings in art, music, dance, and drama. The latter three areas are given an added thrust of mutual support through our Division of Performing Arts. The division is organized in part for the purpose of producing a schedule of student performances, concerts, and productions which grow out of curricular training in techniques and theory. In all four basic areas of the arts an effort is made to provide attractive courses with substantial content, sequential in nature, and with ample alternatives to respond to varied abilities and interests. One key factor to stress is our dependence on inspired teaching and motivational practices which are compatible with the aspirations of the students and/or their parents since all courses are elective.

A successful program in the arts must be given the support of the school (administration, faculty, students), be recognized as a significant and important part of the school's educational program through staffing, space, scheduling, and publicity, and have reasonable support from parents and the community. We are particularly fortunate at New Trier to have a climate of support for all areas of school life. In recent years our basketball team was playing for the state championship on television during the same weekend our annual musical was being performed. While the team was well supported, the opera was performed with sell out audiences. Balanced and mu-

"We would have them perceive beauty, give artistic imaginative expression to their emotions, and appreciate the creations of others."

tual encouragement and respect for all areas of school life is our continuous goal.

The arts are thriving at New Trier, but the haunting spectre of a financial crisis looms large and threatens what has been bulit over the past seventy-five years in our school district. While I am still optimistic about the future of arts in public schools, as all educators in the arts well know, the next few years will be difficult.

Ralph McGee
Principal
New Trier High School East
Winnetka, Illinois

Council of Chief State School Officers

February 28-29, 1976

"I am persuaded that many of our most persistent public and personal problems could be more readily solved if people were prepared to exercise their imaginations....."

The basic responsibility of public education has been viewed for some years as providing those educational opportunities which will permit each student to realize full potential as an adult. Recently that mandate has been extended. We are now charged to provide, not only opportunities, but assurances that every young person leaving the schools is in fact prepared to exercise those skills which are essential to at least minimally effective performance as an adult. This task requires that we carefully identify the competencies that are requisite for entry into the world of adults and that we re-examine the means by which these skills and understandings are developed at each stage of the students' progression through the schools.

We are well on the road to agreement on minimal intellectual standards. We are approaching consensus on physical competencies. But we have neglected the domain of the imagination even though we are faced with convincing evidence that skills in this area are vital even at the lowest survival level. I am persuaded that many of our most persistent public and personal problems could be more readily solved if people were prepared to exercise their imaginations: to recognize that things could be different and to devise new ways for making them different. This, in a broad sense, is why I have consistently supported the arts as a central element of education in Pennsylvania.

How can we justify advocacy of the arts at a time when public education faces a crisis of confidence and when there is a nationally voiced demand for returning to what is "basic"? Neither a narrow view of what constitutes basic survival skills nor a traditional view of the function of the arts teacher will do. We must re-examine the arts within the context of the total set of competencies which we expect young people to attain. I am convinced that the arts enable students to look beyond the range of their immediate experiences, to predict, to project, and to create; to see things put together differently and to develop those human insights that are often overlooked as we prepare for a post-technological age.

In addition, the arts provide legitimate and broad avenues for making personal discoveries, acquiring confidence and for asserting a sense of self-worth. This capacity is critical to survival in an increasingly complex and urbanized society. There is a third argument in support of the arts, a possibly more speculative one, but in the long run no less important. I see the arts as vital to achieving some highly desirable long-range changes in the schools and in the institutions which prepare teachers: altering the environments within which kids and their teachers work and learn; bringing schools and community agencies into a productive and responsible partnership and prompting teachers to seek out fresh ways for working with kids as individuals and, in the process, for revitalizing their own often sagging self-images.

In agreeing to meet here today it seems to me that you, as representatives of professional arts education associations, have taken a vital first step. You have rejected a "special interest" posture in favor of one which allows for extended dialogues with persons whose total concern is for the development of the whole person. I urge you to continue to seek opportunities for exploring the arts-in-education in relation to the total spectrum of learning, and I invite you to correspond with my arts staff as you plan for the future.

John C. Pittenger
Secretary of Education
State Department of Education
Harrisburg, Pennsylvania

In the realm of school curriculum, the arts have been isolated, voluntary, and tended toward the mechanics of drawing, painting, crafts, etc., with perhaps too little attention to expression and understanding. Exposure has been relatively constrained.

Other art forms, i.e., music and dance,

were also isolated, voluntary, and geared toward performance levels.

Though one of the goals for arts education should be to develop the skills and expression of talented persons in the various areas, other goals should give consideration of providing opportunities to all students to not only be exposed to art forms, but provide opportunities to experience participation in one or more of the arts. Schools are just beginning to talk about the arts in public buildings through architectural design, using the community as a historical and an art laboratory; the parks and gardens in the cities and around homes bring observation, appreciation, and design skills in horticulture classes.

Ideally, it would be desirable to write into curriculum courses related art forms demonstrating or depicting the interrelatedness as well as the importance of the many forms of human expression. At the same time, opportunities for further exploration and/or specialization in the arts should also be offered.

Accomplishment of the goal may be slow in coming because the training of art educators will need to be reviewed and perhaps modified. Likewise, curriculum development will need to involve persons from many disciplines. Awareness of the possibilities of an integrated curriculum will need to be impressed upon school decision-makers including boards of education.

Concern for the arts in the public schools can be developed into viable, highly desired programs with adequate planning and a commitment on the part of school personnel.

Anne Campbell
Commissioner of Education
State Department of Education
Lincoln, Nebraska

I believe that dance is a discipline discrete from other disciplines with a body of knowledge which can and does attract the hearts and minds of the brightest and most able educators and students. It is to these two groups that I feel a total commitment. We must stop the exploitation of human potential which occurs in our schools when the teaching of dance is done by the uninformed, under-endowed, psuedo-dance teacher, possibly a frustrated performer who could not "do" or did not have the courage to try and who therefore sought the mythical security of the academic world where he frets over how poorly the children dance and sighs over his own untapped abilities. OR the teacher trained in some other discipline with not the slightest understanding of dance's educational-artistic potential but who is holding the job because he/she once belonged to a community square dance club or directed a musical or failed as a coach or is a ballet studio buff.

The right to move in ways which are primal, expressive, imaginative, and transformational is inalienable for persons of all ages and all races. The need to move in these ways is irrefutable.

A dance educator must be able to plan and conduct classes in action-oriented materials which elicit desirable imaginative, cognitive, affective, and psycho-motor behaviors in children, youth, and adults. To meet this tremendous challenge, the teacher of dance must have studied in depth the various dance forms that comprise the family of dance -- creative rhythms, modern, folk, jazz, ballet, tap, social. This teacher does not necessarily have to develop concert performing skills in these forms but must have tried such skills on his/her own body to know his own moving self and therefore be able to anticipate for students how the movements unique to each specialized form affect the human being's psycho-motor AND cognitive mechanisms.

Additional knowledges are needed in: (1) rhythm, (2) philosophy of art and dance in relation to historical perspectives as well as cultural and ethnic influences, (3) cognitive, affective, and psycho-motor needs of people at various developmental levels, (4) the

most viable teaching techniques including those concerned with motivation, self-respect, problem solving, and so on, (5) communication skills in sharing one's own art values with others, (6) community resources which need and support the arts, (7) affecting relationships which insure constant, vital interchanges between the school setting and the community.

Further, the teacher must understand art products to be the ultimate result of artistic endeavor but must never let concern for the product overwhelm the process of achieving the product.

The dance-artist educator must like to hear movements "whisper together." He must be enthralled with the possibility that every class period holds the potential for some one or several someones to "turn a new movement corner and come face to face with the marvelous."

It is my position that certification of dance as a teaching field is the next most basic step toward securing people who are qualified to do these things.

Mary Ella Montague
Projections Unit
National Dance Association
Department of Health, Physical Education
Sam Houston State University
Huntsville, Texas

At the offset, I should indicate Colorado's position as I see it in relationship to art education. Right now Colorado is having an economic slowdown, but, in our state, this has not been too bad. Some Colorado communities have done a fine job in art education and the fine arts as a whole, but, in general, other priorities have taken the spotlight.

It is not possible to divorce art education from the central thrust of the

Colorado Department of Education in establishing an accountability process for the school districts of the state. To us this means that each school (about 1,200 in Colorado) participates with the parents in that attendance area in determining the objectives and priorities of the school program. Evaluation and reporting to the community complete the general accountability process. Each school then presents this analysis to the school district and the central administration and school board establish two or three common denominator-type priorities for the district as a whole. The significance of this approach is that many times the local school unit will tend to conclude that basic skills is one of the top priorities to be addressed.

My conclusion from looking at many of the priorities would be that the arts quite often are omitted and this may be a trend of the times. The option to be considered, however, is one of seeing that the arts contribute to the priorities being established. In other words, perhaps art education would not be an end in itself as much as a vehicle to achieve community priorities in the area of the gifted and talented, handicapped education, bilingual/bicultural, and other special priorities.

If the national organization is to be truly effective, I think the same priority analysis has to be utilized in order that the organization will have some feeling of confidence that they are in fact doing something very worthwhile and supportive of local and state units. Once you can receive priorities from these levels, the national office should have some feeling of confidence as to program priorities to be undertaken.

Calvin M. Frazier
Commissioner of Education
Colorado Department of Education
Denver, Colorado

"People need the arts in their lives--students are people."

Arts education instruction brings important learning dimensions to school programs: The personal dimension of feeling, sensitivity, empathy, and expression. The act of creating in the arts has its own intrinsic value for each student, involving their capacity to: perceive the world in which they live, react to the things they see and feel as well as the act of interpreting their emotions and insights through a multiplicity of arts expression avenues.

The role of the arts in education is discussed extensively by various arts educators as they meet with each other or with allied interested groups, but promotion of national perception of the role and impact of the arts in education is in need of honest evaluation. How much of the educating of other non-arts educators is being accomplished? For learning concerns to be understood by influential decision-makers, out of a particular educational field, they must be clarified and verified by research data and assessment systems. The need for clear information on the role of the arts in education is evidenced by the sparse presentation of facts in non-art related journals and papers.

The recent National Art Education Association Journal of October 1975, presenting political leaders' views about the importance and relevance of art education in the general education of all American citizens is a good initial effort at clarifying thoughts on the subject by non-arts educators.

Enriching the lives of all student learners through the educational process is the formidable task of educators across the nation. The arts can have a supportive central role in this process when the impact of their discipline and contribution in education is clarified and understood by arts educators and non-arts educators alike.

National arts associations, federal funding supported programs like the Artists-in-the-Schools and the Alliance for Arts Education are providing information and experiences that are needed if the arts are to be of major consequence in education, but present efforts need to be expanded -- people

need the arts in their lives -- students are people!

Kenneth C. Madden
Superintendent of Public Instruction
State Department of Public Instruction
Dover, Delaware

I know no new or innovative plan, model, or process to enhance the role of the arts in education. The following statements are well known by the Alliance for Arts Education:

1) The average citizen will have great difficulty in accepting art as a basic area of education.
2) With a diligent effort, we may be able to convince the average citizen that the arts can and should be a vital part in the development of our students' basic skills in language arts, mathematics, and other generally accepted subject areas.
3) With declining enrollments, increasing budget difficulties, and various assessments that the public views, today's curriculum is continuing to indicate a decline in achievement. We can be defensive, but if the public continues to believe this, we do have a great problem which we must address.
4) Ways and Means:
   A) Public service, short messages, on public TV during prime times, that shows the value of the arts in the enhancement of the basic skills; national corporations should be receptive to contributing a portion of their advertisement time to this effort. The names on the walls of this building indicate this is possible. (Examples: environment, effort, Indian surveying littered landscape, and tear down check)
   B) Arts Advocacy conferences in

each state.

C) Federal funding (Example: National Defense Education Act for Science after Russia placed first satellite in orbit). If this should be a national effort, it is appropriate for federal funding.

I started by saying I have nothing new to say, and certainly everyone here can agree on one point. I knew what I was saying when I started.

Thomas C. Todd
Superintendent of Public Instruction
Division of Elementary & Secondary Education
Pierre, South Dakota

General Comments from Morning Meeting

1) Arts provide confidence and self-respect.
2) Pennsylvania has a summer arts program.
   a) Certain number of children are given the opportunity to go to Bucknell University and work with performers.
   b) This program emphasizes interrelationship between the different arts.
   c) Also makes missionaries out of the children to help better the arts programs within the schools.
3) Stress the fact that the arts promote imagination, which is very important.
4) Seek ways to place the arts on the priority list. Build commitment, understanding, and classification at the local level; thus it will be funnelled from there to the district level, then in turn to the state.
5) The community has to feel that the arts are basic. Address what the arts can contribute to the priorities of the community so the public can relate to the arts; such as decorating schools, etc.
6) Develop a program which relates to the climate of priorities of the community.

7) Public service spots and commercials during prime time TV, about the importance of the arts.
8) Every state should have an arts advocacy conference.
9) Support programs of minimal income for people who are really interested in the arts.
10) We have emphasized arts as a profession. It needs to be emphasized as a part of the total human being.
11) Arts advocacy -- some unified voice of all the arts coming through to the state education department.
12) Adult communication and involvement within the community and local schools.
13) Pull together in junior high, senior high, and universities and all departments of education.

Specific Statements from the Chief State Officers

1) The arts must recognize the diversity in each of the individual states. Each state varies tremendously.
2) Any solution hinges on the understanding that there is a delicate balance between responsibilities in both the state and the local educational agencies. The arts definitely need the support of the local people.
3) It would be a serious disaster if the federal government were to attempt to deal directly with 17,000 school districts.
4) Community involvement regarding curriculum facility use priorities is essential to a good art education program. The public must see the benefits in this.
5) Reliance on specialized personnel to advance art education is not realistic. The non-arts educators must be fully involved.
6) The arts can be justified on their own merits in developing a well rounded human being, in developing the imagination.
7) Arts should reach all the kids as to where they are; for example, in their taste of music. Contribute something to all young people, not just the gifted.
8) Arts should be an interdisciplinary activity rather than a separate discipline.

National School Boards Association

March 19-21, 1976

Simply stated, in a period of declining student enrollments and an increase in the incidence of free space in our schools, parents, school committee members, and administrators are becoming aware of the options available to the more traditional approaches to cognitive skills education for our youth. I feel that an awareness of, familiarity with, and experience in the arts in school is an essential part of our preparation of students for a fuller participation in the cultural and aesthetic life of the 20th and 21st centuries. The potential for expanding the joys in learning through an introduction to the arts in school programs is a largely unexplored area of today's American education. Many local communities put a low priority (in the current economy) upon using the arts to expand the self awareness, self expression, and creativity of both the student and the teacher.

I see our purpose as two-fold:

1) To educate the potential "user" public -- to take steps to raise the receptivity level of our school committee members and local administrators to insure that they will seek out, support, and encourage a sustained commitment to exploration in a variety of the arts by their staff and students. In my opinion it would be unwise to present education in the arts as a separate component or entity useful for the "enrichment of THE BASICS" (those things we're hearing alot lately about moving back to..!) Rather, the arts must be integrated as an essential component of and expansion of approaches to current programs. To do this, we must build bridges between the originators (professional artists) and the effectors (professional educators) and effect a mutually beneficial collaboration between those community resources engaged in the arts and the teachers.

2) We must provide an impetus at the national level for the prioritization of programs to integrate education in the arts in schools.

   In this context, I would like to see the major thrust in develop-

ing programs for the arts for the elementary grades. This, I believe, is where the greatest potential exists for meaningful impact and growth through experiences with the arts. For countless numbers of these young people, an elementary level experience with the arts may be their only opportunity for an awakening which may enrich their later lives. He/she may never become an artist, crafts person, or architect, but a youthful aesthetic awakening may well provide the seedbed for adult support of the arts in our society.

Carlotta Tyler
Topsfield, Massachusetts

Arts can be useful tools for learning for all students and teachers as well as important fields of study in their own right.

Indiana was the first state in the nation to establish an inter-agency arts in education program for its citizens.

Integral to the arts in education concept is the belief that all of the arts should become available to all the students and that the arts can improve the general education of students through integrating the arts within the general curriculum.

The carrying out of the above philosophy is the priority of the curriculum director. He should apprise the board of education of the needs.

It is for the board of education to provide adequate funding for the programs involved.

Hence, an art program, both in teaching and in implementation, is only as good as the administration wants it to be.

William A. Gitlin
Bluffton, Indiana

It is important:

To give every child some understanding of all the arts.

To utilize the arts in the total curriculum, using the arts as a teacher's tool and as a part of other subject matter.

To provide opportunities for development of skills and experiences in depth for all children displaying talent in the arts.

To develop an appreciation for the arts as a part of everyday life.

Margaret Buvinger
Enid, Oklahoma

If we believe that the arts are an essential element of our social existence, it follows that we must have arts education in our schools. The basic question, then, is, do we as a nation indeed hold that belief about arts in our society? A new, as yet unpublished study by the American Council on the Arts has uncovered highly positive attitudes of Americans toward the arts. "Americans feel," the report states, "that arts and cultural activities and facilities make an important contribution to the quality of life, to the business and economy of their communities, and to their own lives and those of their children."

Along these same lines, it is interesting to note that August Heckscher, while a cultural consultant to the White House in the Kennedy administration, wrote in his book, The Public Happiness, in an evident commentary on the relative importance of reaching the moon:

"It is not, I believe, in some glorious quest that we shall find our selves and give a new purpose and direction to the state. Rather it is in giving shape and coherence to our own civilization. Here is the real task of the present generation. It is a task which can restore meaning to politics and enjoyment to the lives of the citizens. It can, if seized upon with imagination, take our present estrangements and inhibitions, our hunger for leisure, our submerged discontent with material things, even our vagueness and our boredom, and convert these into a new delight in living."

What Heckscher envisions for the United States has already been realized in Sweden, where, according to Roland Palsson, Custodian of its National Monuments, in all its forms "art is important in order to give us an answer to the question of how we want to shape our civilization." (emphasis supplied)

There is no surer way for the arts to become part of each citizen's personal experience than for them to be incorporated into the educational environment. There are, naturally, concomitant requirements:

1) The arts must be approached as areas for creative expression, for skill development, and for esthetic appreciation;
2) Provision must be made for all the visual and performing arts (too often theatre and dance are omitted in educational planning);
3) Inclusion of the arts in education requires teachers knowledgeable, talented, and skilled in those arts and in transmitting their knowledge at the educational level or in the educational environment in which they are most comfortable and effective.

Instruction in the arts does not have to be therapeutic -- although it can be; it does not have to be vocational -- although it sometimes is; it doesn't have to be an adjunct to any other discipline -- although the concept of integrated learning would certainly permit this. Instruction in the arts can and must have a modus vivendi of its own: to make each in-

"Instruction in the arts. . .to move our society toward greater happiness."

dividual a more fully realized human being and, through such means, to move our society toward greater happiness.

Nicholas Wandmacher
Rosslyn Heights, New York

Because education in the arts reaches into all aspects of life, it should perform at least two functions: first, it should help students to make qualitative judgments in general, and, second, education in the arts must, by definition, be responsible for the development of individual creativity. For these reasons, education in the arts should be integrated into all curricula, and not treated as a special or isolated phenomenon.

Here are some general points which I offer as a basis for discussion, though not necessarily in order of their importance:

1) The humanizing value art provides to a student in a global society.
2) The aesthetic value of the arts in enriching daily life.
3) The arts as they relate to physical development: dexterity, coordination, etc.
4) The role of the arts in developing all our perceptions.
5) The therapeutic and rehabilitative value of the arts.
6) The economic role of the arts in creating sophisticated producers and consumers.

"We need to demonstrate...that the arts are not a luxury but a necessity."

The first priority in planning the future of education in the arts is to re-examine the impact of the Serrano and Rodriguez suits. Then we must examine the tax structure or tax bases of all local American communities in order to create a new system which offers equal art education to all.

But in order to do this, we need to demonstrate to our communities that the arts are not a luxury, but a necessity; that the arts ought not to be regarded as casual electives, but, rather, as essential elements of education per se. Unless and until the arts are integrated into the curricula as essential elements, we have very little hope for gaining support for present programs, to say nothing of achieving the goal of equal education for all. If we do not do this, art will be perverted into an appendage of the marketing industry.

O. William Neebe
Wilmette, Illinois

Experience in art is an essential part of an educational program for children and young adults. This involves a body of knowledge, cognitive learning, and affective learning, since perceiving and feeling are involved. The knowledge and feelings of the student may be presented visually. Through art activities, children integrate all areas of growth, including physical, mental, social, and emotional.

At the elementary school level, a great deal of creative art work is in evidence. Art is coordinated with the academic program. (At a local school board meeting in our city in March, four teachers used the art of children almost exclusively to explain the elementary science program for grades one through four.)

The use of art by students and teachers changes at the secondary level. This is a result primarily of the subject matter orientation of the teachers and curriculum. Art is usually an elective course and is also used in a very limited way in other classes as well as in extra-curricular activities.

The creativity of children seems to decrease with age. This is probably due to an attitude in our society that things should look "right" more than an educational emphasis on critical evaluation of art.

At the university level, some students elect art as an area of specialization, and all students usually complete one required course in art for appreciation. Students tend to complain about the general education requirement, but the appreciation-type courses rank high on surveys returned by graduates.

Opportunities should be sought to make knowledge and feeling about art relevant to everyday needs. While an appreciation of art should enable a person to live a better life, the need to harmonize colors in clothing and in make-up should not be overlooked. Art can be very practical.

A special need of children and youth is to participate in art just for the sheer enjoyment of it. Students enjoy applying basic skills, but not to the same degree that they should enjoy art.

Students need special help in verbalizing their ideas about art. A vocabulary needs to be developed with consideration given to the concept that, if children feel a certain way about a painting, they aren't wrong in the same way that they are wrong when the proper answer isn't given in a mathematics problem.

Educators and lay personnel agree that an organized program in art should be provided for students throughout their total education, and the program should be thoroughly organized and adequately funded. However, when decisions are made to implement plans and appropriate funds, the primary emphasis is placed on cognitive learning. Across our nation today, there is much concern with the drop in test scores. There is less concern with "art illiteracy."

Educational policy-makers respond primarily to the pressures of society. There is, of course, an element of leadership or statesmanship that does exist. Thus, two key elements in developing a stronger program in art education will be the requirements of society expressed by regional accrediting associations and state departments of education. These two types of agencies can be influenced by art educators and artists. For real effectiveness, parents and the general public should be involved. The economic education movement that was so strong a few years ago is a good illustration of an aroused public -- primarily businessmen with money -- bringing about a change in educational programs and requirements.

Dr. Joe T. Clark
Vice President for Instruction
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In an age in which technology has become an all-important concern of man and in a decade in which "return to the basics" is a watchword of education, we lose sight too easily of the importance of aesthetic values in our lives and in the lives of our children. We are surrounded by the arts -- in nature, in music, in the visual arts, in drama and literature -- to such an extent that we take them for granted. We sometimes fail to realize that introduction to and nurture in the arts move our children toward the creative thinking that is essential to solving the problems of civilization.

There is a tendency to keep the school curriculum in tight, artificial compartments. The various disciplines are interrelated; they take knowledge and values from one another. To deprive children of the wholeness of their education by minimizing the importance of the arts in all disciplines is to fail in our larger purposes. The arts should be introduced and nurtured in elementary and middle school. Further acquaintance with each of the arts should be required of every student in secondary school, with elective time possible for the student who demonstrates interest and talent to pursue his talent.

The goals of the arts in our schools should be to help every child and young person recognize beauty, develop powers of self-expression, understand the cultural heritage, form independent value judgments, and build a lifelong relationship with the arts. "There is no doubt that the family and the community share responsibility with the educational system for reaching these goals, but the school is best suited for implementing them because it reaches the largest number of individuals when they are open to new ideas and can be dealt with over a reasonable span of time."[1]

But education in the arts will be a part of any public school system only to the extent that the school system's

board of education recognizes the essential character of the arts.

1 "Art Related to Other Subjects," Art Education: Elementary, Washington, D.C.: The National Art Education Association, 1972.

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